

To MISS CLARA STRONG
Cleveland, O.

LA GAÏETÉ

1ST

VALE DE CONCERT

BY

WILSON G. SMITH.

OP. 17.



BOSTON

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GAITY.

1st Valse de Concert.

Wilson G. Smith, Op. 17.

Allegro con brio.

Piano.

marc

pesante e ritard.

Con moto.

grazioso

gaa

4

Con brio e agitato.

marc. e ritard.





First system of musical notation. Treble and bass staves. Treble staff has a melodic line with a slur and a triplet of eighth notes. Bass staff has a melodic line with a slur and a triplet of eighth notes. Dynamics: *mf*. Performance markings: *rit.*, ** rit.*, ** rit.*, ***.



Second system of musical notation. Treble and bass staves. Treble staff has a melodic line with a slur. Bass staff has a melodic line with a slur. Dynamics: *mf*. Performance markings: *rit.*, ** rit.*, ** rit.*, ***.



Third system of musical notation. Treble and bass staves. Treble staff has a melodic line with a slur and a triplet of eighth notes. Bass staff has a melodic line with a slur and a triplet of eighth notes. Dynamics: *pp*. Performance markings: *rit.*, ***. Tempo marking: *Capriccioso*.



Fourth system of musical notation. Treble and bass staves. Treble staff has a melodic line with a slur. Bass staff has a melodic line with a slur. Dynamics: *pp*. Performance markings: *rit.*, ***.



Fifth system of musical notation. Treble and bass staves. Treble staff has a melodic line with a slur. Bass staff has a melodic line with a slur. Dynamics: *dim.*, *rall.*. Performance markings: *rit.*, ***.

Tempo I.

mare

pesante e ritard.

Con moto

giocoso

graz





First system of musical notation, measures 1-4. The treble staff contains a melodic line with a slur over measures 1-2 and a crescendo hairpin starting in measure 3, reaching *ff* in measure 4. The bass staff contains a harmonic accompaniment. Dynamics include *ff* in measures 3 and 4.

Second system of musical notation, measures 5-8. The treble staff continues the melodic line. The bass staff has a sustained chord in measure 6. Dynamics include *ff* in measure 8.

Third system of musical notation, measures 9-12. The treble staff has a slur over measures 9-10 and a crescendo hairpin starting in measure 11, reaching *ff* in measure 12. The bass staff has a sustained chord. Dynamics include *ff* in measures 11 and 12.

Fourth system of musical notation, measures 13-16. The treble staff has a slur over measures 13-14. The bass staff has a sustained chord in measure 13. Dynamics include *ff* in measure 13.

Fifth system of musical notation, measures 17-20. The treble staff has a slur over measures 17-18 and a crescendo hairpin starting in measure 19, reaching *ff* in measure 20. The bass staff has a sustained chord. Dynamics include *ff* in measure 20. The text *sempre stringendo* is written below the bass staff in measure 17. The text *M.D.* is written above the treble staff in measures 19 and 20.

* Note. This note can be held through the following measures, by use of sustaining pedal.

pia.

M.D.

M.D.

M.S.

M.S.

M.D.

M.S.

M.D.

M.D.

M.S.

M.S.

ben marc. e cres.

ritard.

Piu moto.

sempre cres. e accel.

pia.

M.D.

Fine.

The Violin can end here if the player prefers.

30441

SURPRISINGLY BEAUTIFUL SONGS AND PIANO PIECES.

RECENT PUBLICATIONS OF OLIVER DITSON & CO.

Vocal.

- Diana Chide.** Ab. S. E to F. By August Mignon. 30
"Oh! Diana chide the mother!
You may not have her long.
Her voice about your baby rest,
So softly crooned the song."
Margaret Sumner has here written something very wise, pure and loving, which it is good and wholesome to sing in every family. Good music.
- My Donald is lang at the Fair.** Ab. S. d to F. By Lucombe Secrell. 40
"In the morn' he had past, so lithe and strong,
A driving his docks to the town;
And he said from the hill, she should hear his song.
Ere over the sun went down."
The companion, (after many years,) of the "bunch of blue ribbons" song. But Donald brought her better than that, the gold for the wedding. A beautiful ballad.
- The Maiden's Secret.** D. 4 d to F. By Arthur G. Fisher. 40
"I told it the mayflowers on the way,
And they did not keep it true,
Oh, meadow path! Oh, meadow path,
That leads to our greenwood shade!"
Wonderfully melodious, and every way effective and charming.
- Love Fancies.** Words by Owen Meredith. Bb. 4 d to g. By August Mignon. 30
"I do love thee, love, believe
Twelve times darker, twelve hours longer;
One dream deeper, one night stronger,
One sun sadder; three much more,
Than I loved thee, love, before."
Wonderfully pretty fancies!
- The Difference.** Words by Mary Mapes Dodge. Ab. S. d to a. By F. Korby. 40
"Oh, little curved I for the stress of the weather,
So Robin and I could whisper together."
Thanks to Mary Mapes Dodge for good warm words. One likes to wait in good company.
- The Motherlie.** (Words by C. W. Russell.) Eb. S. E to g. By Heterick Neal. 35
"Surely and pleasant with silvery hair,
Sitting so quietly in her chair,
Working or writing, ever serene,
The mother shall e'er be the household queen."
It was well thought of, Mr. Russell, to write these beautiful words. It is hoped that very many will sing them, and come out with emphasis on "God bless the Motherlie!"
- Once had a sweet little Doll, dear.** (Two songs written by Chas. Kingsley.) Ab. S. E to F. By E. W. Nield. 30
"Her cheeks were so pink and white, dear,
Her hair so charmingly curled."
A nice song for the little girls, who are not often remembered in this manner.
- Faberman John.** Eb. S. b to E. By J. H. Wood. 30
"We think of what lovers we not love,
And dream of what life would be,
If only Faberman John loved her,
And Faberman Jack loved me."
Well put, and a very taking ballad.

- Remember me, Love, in your prayers.** Song and Chorus. D. S. d to E. By Edwin Christia. 30
"Far from my home,
Far from my love;
Here among strangers and cares—
The best way, in such circumstances, is to sing off the cares, and remember that—"
"—my darling is true,
And remembers me still in her pray us."
Only a Dream. Eb. S. E to F. By Llewellyn Morrell. 30
"Tis gone, like a tale that is told, Love,
Like a dream it hath floated; although
'Twas only a year ago, Love;
'Twas only a year ago!"
Among true hearts that should please more than a fleeting year.
- When all the world is young, Lad.** Words by Chas. Kingsley. A. S. E to E. By W. Nield. 30
"Then lay for boot and horse, lad,
And round the world away,
Young blood must have its course, lad,
And every dog his day."
Charles Kingsley was always young, and this is one of his vivacious songs, with just the motto for it.

Instrumental.

- Dreaming of the Past.** (Traume der Vergangenheit.) F. 4. By H. Riegetman. 30
The right hand dreams on steadily and calmly, but the left hand evidently has fantastic visions, since its part is full of springs and arpeggios; which, however deftly ornament the music, and make an entertaining piece.
- Inocuita Manurka.** F. S. By Otto Gunnar. 35
Very graceful, and though "inocuita," we cannot be long in company with it without perceiving its beauty.
- Charming.** Gavotte. Eb. 2. Le Fiers, arr. by Maffely. 35
The title, outside, is Charming Gavotte, and inside it is "Gavotte Charming." Take your choice. Both are perfectly descriptive of the character of the piece.
- Suburban Waltzes.** S. By Harry Harper. 50
Four good waltzes, with the usual introduction and coda. No one can foretell the future of a new set of waltzes; but the prospects of this set are bright.
- Polpout,** from the Queen's Lace Handkerchief, by Strauss. S. Arr. by J. Soren. 75
This cannot be anything else than good music, and there is considerable variety, as there are 30 different airs from the opera.
- Dream Faces.** Waltz. Ab. 2. By W. H. Hutchinson. 35
The melody of "Dream Faces" has become a favorite, and its waltz form is very agreeable.
- Don't stand still.** March. Eb. 2. By Carl Goertner. 30
In a well-played march there is a power which says,—"don't stand still," and as a rule, there are no quiet feet on the street when the band passes. Good name for a fine march.
- Lillie Waltzes.** S. By Clarence Stricker. 75
The proof of a dance is in the dancing thereof, and the proof, in this case, will be quite agreeable, and the set will be pronounced all right and inspiring.
- Country Club Galop.** Eb. 2. By M. D. S. 35
Nothing contrived about this sprightly galop, which will do for ruralty, suburban, and city life, and be good everywhere.
- Angel's Evening Hymn.** (Hymne du Soir.) Morceau de Salon. Eb. 4. By Carl Brucke. 50
An instrumental "song of the angels," of much beauty, with a simple, rich melody and graceful ornamentation.
- March Militaire.** C. S. By Ant. Mazzurca. 50
A march that will be a favorite with players that are moderately advanced. The drum-beats, the arpeggios and the running passages are well contrived, and keep up interest to the end.
- Sly young Miss Polka.** F. S. By Carl Brucke. 30
If young misses will be as prettily sly as this, let them, by all means! An extremely pretty polka. Will please,—immense—sly.
- Secret Love.** Illustrated Title. 4 Hands. G. 4. Resch, arr. by Drescher. 40
Quite elegant and complete in its beautiful form, and excellent for duet practice.
- Ranjo imitations.** D. 2. By J. W. Turner. 30
A simple trick of imitation piece; quite pleasing to young players.
- Robin Adair.** Variations. C. S. By J. W. Turner. 40
Fast and musical variations, resembling one of the very enjoyable ones now so prevalent.
- Vesper Hymn.** (Var.) E. 2. By J. W. Turner. 40
An old favorite, simply varied.
- Alice.** (Var.) Bb. 2. By J. W. Turner. 40
Beautiful and favorite song melody—definitely varied.
- Meditation.** Valse Melodie. (Spring Flowers.) Ab. 2. By Frederick T. Kestle. 35
The difference between a Waltz and a Valse Melodie seems to be, that one is danced to, and the other may be a quiet, meditative, almost nocturne-like affair, retaining the waltz form. So keep your feet still, and enjoy the tasteful and impressive changes of this melodie!
- HOURS OF PLEASURE—Instruction and Recreation for Juvenile Players.** 12 Nos. By Le Baron, each, 25
Mr. Le Baron has a special talent in the nice arranging of popular music, and a set on which he has exercised his judgment and taste cannot fail to be a valuable one for teachers and scholars.
- No. 1.** Beggar Student. (Milklocker.) C. 2.
" 2. Gavotte Stephanie (Cafuika.) C. 2.
" 3. Prince Methusalem Galop. (Strauss.) C. 2.

ABBREVIATIONS.—Degrees of difficulty are marked from 1 to 7. The key is denoted by a capital letter, as C, Eb, etc. A large Roman letter marks the lowest and the highest note (if on the staff, small Roman letters below or above the staff. Thus: "C. 2. a to E." means "Key of C, fifth degree, lowest letter a on the added line below, highest letter E on the 4th space."

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